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Sets in Order

MAY, 1953 VOL. V NO. 5



CALLER'S EDITION

The Magazine of **SQUARE DANCING**

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. V NO. 5

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

Little things you see on the sidelines always stand out in your memory a long time after a big square dance jamboree or convention is over.

Along the sidelines at the Kansas City Convention, keeping well out of the way of the swirling skirts and fast moving squares but still in view of the thousands seated in the balcony of the huge Municipal Auditorium was a young couple, gaily dressed in matching square dance togs. The green and yellow flowers on her dress were clearly of the same material that made up his western shirt. And as if that weren't enough, he had on one arm a basket just about the size you use for picking up groceries in the super-market, and in it, their baby, a young square dancer of approximately three or four months. And yes, you guessed it, the blankets and all the trimmings were of the same material as the shirt and dress!

On the subject of national square dance conventions, this was the second (number one being held in Riverside, California, last year). By now there's every indication that this affair has been definitely established and will be held in some major city each year from now on.

The folks who did such a wonderful job of organizing and carrying out this year's confab hold the responsibility for designating the site for '54. Two bids, one from Denver and the other from Los Angeles have already been officially presented. Rumors are that Oklahoma City, Omaha, Chicago, St. Louis and Corpus Christi, Texas, are contemplating sending in their bids.

Regardless of who is the host for '54, the principles upon which these conventions are held guarantee that those who attend will have a most rewarding square dancing experience.

Sincerely,

Bob Asgood

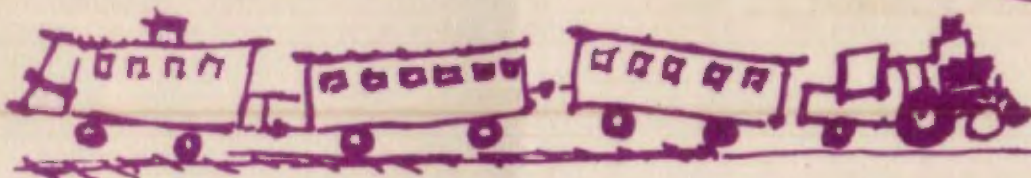
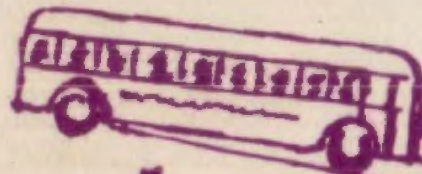
S U M M E R IS INSTITUTE TIME

A FEW years back, the main bulk of square dance summer activity was centered in Colorado Springs, where Dr. Lloyd Shaw attracted square dance leaders from everywhere in first one, then two, and finally three summer square dance sessions each year. This year, following a rest, Pappy Shaw will be featuring two classes, the first in June, the second session in August.

Here is a directory of dance camps stretching from one end of the country to the other that will attract thousands of square dance families and leaders during summer 1953:

- | | |
|---|---|
| May 30-June 6—Folk Dance Workshop
Ariz. State Coll., Tempe, Ariz. | July 27-Aug. 1—Woodward Barn Country
Sq. Dance Camp, Lake Metigoshe, N. D. |
| June 8-13—Square Dance Dude Ranch
Medina, Texas | Aug. 2-9—Northwest Sq. Dance Camp
Coeur d'Alene, Idaho. |
| June 15-20—Tri State Square Dance School
Bauer's Grove, Evansville, Ind. | Aug. 3-8—6th Ann. Callers' Class
Tulsa, Okla. |
| June 15-20—Lloyd Shaw Class
Colorado Springs, Colo. | Aug. 3-8—6th Ann. Folk Dance Camp
Coll. of Pacific, Stockton, Calif. |
| June 21-27—4th Ann. Folk Festivals
c/o Association Camp, Colo. | Aug. 9-15—4th Ann. Folk Festivals
c/o Association Camp, Colo. |
| June 22-26—Greggerson School
Ruidoso, N. M. | Aug. 9-16—Northwest Square Dance Camp
Coeur d'Alene, Idaho. |
| June 27-July 2—United Sq. Vacation Inst.
Pine Point Lodge, Elkhart Lake, Wisc. | Aug. 10-15—Vacationland Institute
Kalispell, Mont. |
| June 29-July 4—Sets in Order Institute
Asilomar, Pacific Grove, Calif. | Aug. 17-21—Greggerson School
Ruidoso, N. M. |
| July 12-Aug. 1—Rocky Mt. Folk Dance
Camp, Golden, Colo. | Aug. 17-22—Lloyd Shaw Class
Colorado Springs, Colo. |
| July 14-19—Brundage 4th Ann. Sum. Sch.
Stepney, Conn. | Aug. 29-Sept. 7—Stokes-Forest Sum. Dance
School, Branchville, N. J. |
| July 19-Aug. 1—4th Ann. Folk Festivals
c/o Association Camp, Colo. | Aug. 30-Sept. 4—Sets in Order Institute
Asilomar, Pacific Grove, Calif. |
| July 20-24—Greggerson School
Ruidoso, N. M. | Aug. 31-Sept. 7—New England Square and
Folk Dance Camp, Becket, Mass. |
| July 20-25—4th Ann. Dixie Folk & Sq. Inst.
Emory University, Atlanta, Ga. | Sept. 5-6-7—2nd Ann. Family Sq. Dance
Camp, Little Rock, Ark. |
| July 27-Aug. 1—6th Ann. Folk Dance Camp
Coll. of Pacific, Stockton, Calif. | |

Harriet Blohm of Los Angeles, sixty-plus years young, beams happily with enjoyment of square dance fun.



KANSAS

The 2nd Annual National

ON PLANES, in trains, busses, private automobiles and street cars, they came from 41 states in brightly colored square dance outfits, cameras dangling at their sides in true tourist style, to attend the Second Annual National Square Dance Convention held March 27, 28, 29 in Kansas City, Missouri.

Approximately 5200 attended the gala three day affair, which attracted some of the best-known callers, exhibition groups and dance clubs in the nation. Sponsored by the Heart of America Federation of Square Dance Clubs, with Dick Flucke as General Chairman, the dancer-hosts outdid themselves in their cordial welcome to the many out-of-staters.

Workshops for callers and dancers took care of many of the daytime sessions and specialized in waltz quadrilles, contras, rounds and squares. Special panels were conducted for recreation leaders, club and association enthusiasts, and caller groups. And there was rarely a time where a square dance "just for fun" could not be found somewhere.

Ten Different Halls

Big highlights of the session were the multitude of dances which were featured in ten different halls scattered over a wide area of Kansas City with transportation especially arranged by a series of shuttle busses constantly on the move.

Two hundred twenty-five squares dance at once on the floor of the Veterans' Memorial Auditorium at Sunday's Big Dance.

Exhibition in precision dancing at one of the Saturday night dances.

A comedy exhibition group whose members are all past presidents of the Oklahoma Associations.

Practice dancing at one of the day-time clinics. Note name-tags and type of clothing worn for these workshops.

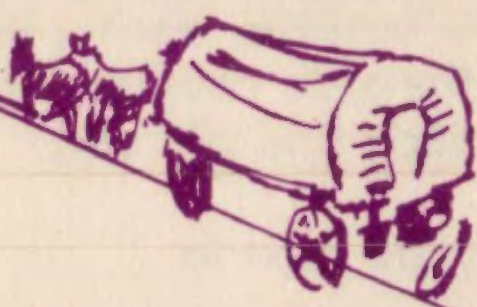
The floor makes a wonderful sitting place for chow at an after-party.



CITY

Square Dance Convention

Margaret Tueth, of St. Louis, was one of the more than one hundred callers who attended the Convention. ▶



Terry Golden, at left, leers from under his hat at one of the gals who took part in an exhibition square with this group at an after-party. ▶



All photos by
Corliss of Kansas City



Another show-stopper. The Land of the Ozarks Square Dance Team from Camdenton, Mo., who clog-dance vigorously all through the square.

The big finale was held Sunday night at the Municipal Auditorium Arena where following an impressive flag ceremony, the mayors representing the two Kansas Cities officially opened the program which was participated in by some 225 squares of dancers. The non-participating audience itself numbered several thousands, who were completely captivated by the spectacle of the hundreds of enthusiastic dancers before them.

Lots of Exhibitions

Special exhibitions which came from a wide range of states were especially highlighted by such numbers as the Ozark Tap Dance Square from Camdenton, Missouri, which won over the audience the minute it appeared on the floor, the Y-Knot Twirlers from Los Angeles, California, the several groups of outstanding college age square dancers from Colorado and other parts of the country. The excellent couple dancing teams from Texas and Colorado, and the very excellent costumed group from Oklahoma City dancing, "By the Sea," all added to the color. The special exhibition by the Waltz Quadrillers with Homer Howell doing the calling, did a wonderful job on the Grand Square in three-quarter time. In all, there were 22 exhibition groups and each one of them contributed to making this the most successful portion of the festivities.

Proceeds of the convention were given to the children of the cerebral palsy, diabetic, and heart disease camps in the Kansas City area.

SIDE BY SIDE

Frank Tyrell, Castro Valley, Calif. - As Called in Southern California

Record: Any good hoedown.

1st and 3rd bow and swing

Go into the middle and back to the ring

Forward again and trail through and around just two

Hook on the ends and don't be late

All join hands and circle eight

1 and 3 pass thru to other side of set, then the lady goes left around the outside and the gent goes to the right around the outside, each person walks around one couple and stands four in line with the side couples. This will put two gents and two ladies next to each other in each line of four.

Four little ladies a half sashay

The ladies simply change places with the lady they are next to.

Go into the center and back that way

Now pass thru go around just one

And star by the right, we'll have a little fun

Ladies pass thru and split the ring, each lady walks around one man and into the middle of the set for a right hand star.

Gents step in behind your mate

It's a right hand up and we'll star all eight

Gents step in behind original partner.

Back with the left and go like thunder

Gents reach back with the right hand under

Gents reach back under their left arm to the lady in back (original partner) and join right hands with her.

Pull her thru to a wrong way thar

Back up boys in a left hand star

Gents are now backing up on the inside in a left hand star and the ladies are walking forward on the outside, right hands joined with partner.

Throw in the Clutch and don't just stand

Meet your partner with a right and left grand

Ladies keep walking forward around the outside while the gents reverse their direction and walk forward around the inside. Each person meets their own partner with the right hand and walks into a right and left grand.

Promenade—

FOR CALLERS AND TEACHERS

A special edition of *Sets in Order* designed for callers and teachers of square and round dancing is prepared each month by a special staff. Square dances, round dances, breaks and patter sent to *Sets in Order* offices from all parts of the country are included in this special edition marked "The Workshop." These dances for the most part have not been tested and are presented in the form in which they have been received by *Sets in Order*. In this issue of *Sets in Order* Caller's Edition, for instance, are the following dances and breaks:

Tic Tac Toe; Center Four Step Right In; Ends Close In; Celestial Star; Silver Rio Grande; Split the Ring and Join Sides; Break in Two; Whirlycue; Around Just One Variation; Waltz of the Roses; Break; Hook, Line and S(t)inker; Hickory Holler Special; and Odd Fellows Chain.

This special Caller's Edition of *Sets in Order* which costs an extra 10c per issue (\$1.20 a year and available only to subscribers of *Sets in Order*) contains an average of from twelve to twenty different dances. Sorry, but we are out of back issues of the Workshop. All new subscriptions start with the current issue.

Juniors Sashay in SURREY

British Tots Learn American Hoedown

THE quiet village of Coulsdon, in Surrey, England, is resounding these days with such hitherto unfamiliar cries as, "Sashay partners half way 'round," or, "Promenade that corner girl." These typical American square dance phrases are delivered, with British inflection, of course, by Mrs. Doris Caesar, a young British mother who is teaching some seventy of the local youngsters to square dance.

Mrs. Caesar finds much joy in her children's group, the Beckford Junior Square Dance Club, getting her material from assiduous study of American instruction



"All promenade around the square." Note the well-kept English lawn and flowers, as well as satisfied expressions.



Mrs. Doris Caesar, surrounded by some of her square dancing students. Ballet student Roseanne, is at far right.

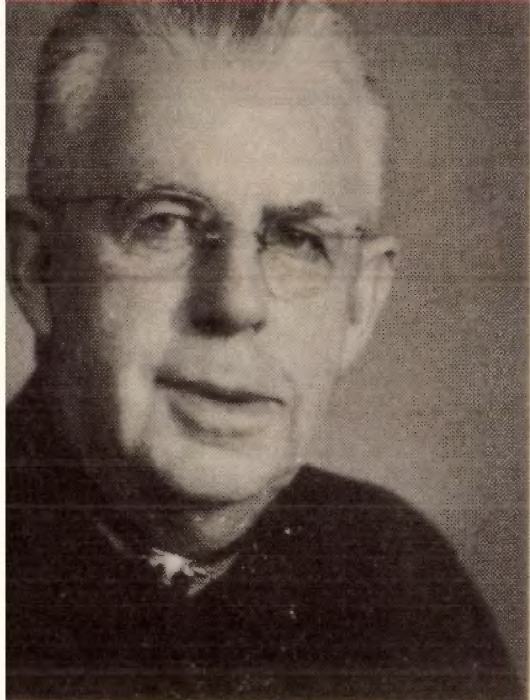


Mrs. Caesar instructs in bowing technique. And did you ever see it done with more grace or precision?

books. The enthusiasm of the youngsters is so great that she gets nearly full attendance every week. Mothers and quite a number of the fathers come to watch their offspring do-si-do, and lend active support to Mrs. Caesar's teaching. New members present themselves each week, but the minor problem created by having to absorb them into the nucleus of more advanced dancers, is offset by the general benefit of such a welcome recreation for the town's junior set.

One of the many rewarding results of the square dance teaching, for Mrs. Caesar, is that it enables her to keep her daughter, Roseanne, in the famous Sadler's Wells Ballet School in London. It can be seen that the love of dancing runs in the family. Roseanne, her small sister Diane, and her brother Julius, all take part in the square dancing fun, as well.

The little boy on the right is not too sure he likes being "shot thru." All photos on this page are of the Beckford Junior Square Dance Club in Surrey, England.



DR. CLIFFORD (DOC) STORY

This gentleman, some seventy years young, now calls in St. Paul, Minn., but he has played fiddle and called since before he enlisted in the Royal Canadian Mounted Police 54 years ago in Regina, Sask. He believes in keeping T.V. square dancing looking easy enough so that the oldsters as well as the younger folks will be inspired to go out and try it.

DON ARMSTRONG

Don, the Florida flash, also being a jet test pilot, has taught more than 19,000 dancers from 30 states and his St. Petersburg dances average 50 to 60 squares. Don has traveled across the country as a square dance representative of the St. Petersburg Chamber of Commerce and is also recording on Windsor records. He has his own orchestra, the Quadrilles.



Callers, Callers, Everywhere!

Square dance calling recognizes almost no geographical boundaries and on this page we introduce several callers who are active in promoting square dancing wherever they are.

JIM BROWER

Jim calls his home town Fort Worth, Texas, where he got his square dance education from Calvin Moore. He now lives in Texarkana, where he has been for the last two years, and has been instrumental in creating an enthusiasm for square dancing in his new home.



DOROTHEA MUNRO

As Director of the Kyoto SCAP Cie Information Center in that Japanese city, Dorothea has included square dance calling among her accomplishments. Picture shows her calling over a national radio hookup in Tokyo, when she was a guest on the Happy Tea Shop program of the radio humorist, Suisei Masui.



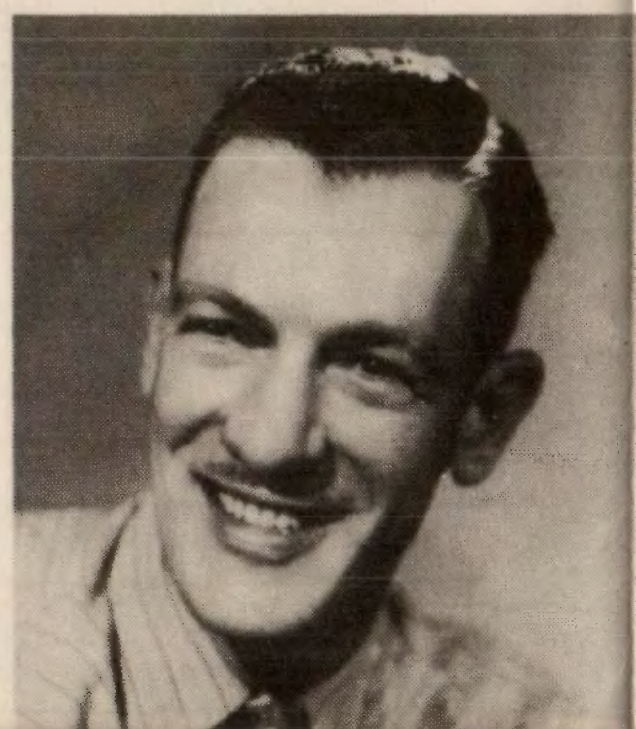
DR. GERALD NORTHCUTT

An enthusiastic promoter of square dancing in and around Albuquerque, N.M., "Jerry" Northcutt has been president of both the Central District of New Mexico Square Dancers, and the State Assn. He and his wife Virginia travel all around the southwest projecting their square dance interest everywhere they visit.

Photo by Kew Studio

HUGH MACFARLINE

Hugh has given generously of his time in helping Northeast Oklahoma square dance clubs in their promotion of free dancing, and has traveled many miles around his Tulsa home to furnish equipment. He is noted for an especially pleasing voice, old-fashioned rhythm, and originality of his changes.





C. H. Bradley,
Caller for the
Square Circle
R Club.
Photo by John
Allan Studios.



At center and at right,
the exchange flying
students from French
North Africa and
Holland, dancing with
the Square Circle R's
at their once-a-year
progressive
dinner dance.

The group from Square Circle R's who entertained
paraplegic patients at Vaughan Memorial Hospital,
and some of the men who enjoyed the show.



CHICAGO SHARES DANCING FUN

THE Square Circle R's of Chicago square dance for fun. They also point their square dancing activities in several directions, in each of them attaining some worthwhile result. For instance. Early in 1953 their group appeared at Vaughan Veterans' Hospital in Maywood, Illinois, where they gave a performance in the paraplegic department. Most of their audience that night attended on cots, as is shown in the picture on this page.

During last holiday season, one of the Square Circle R members from the Air Force was on furlough in Chicago. He brought with him two of his buddies, one a Frenchman from North Africa, the other a Dutchman from Amsterdam, Holland, who are studying flying methods in the United States. These two boys were guests at the regular Friday night club dance, included in a set, and by the time the evening was over, had removed their service coats and were whirling around with the best of them.

The boys were quite reticent about joining in at first, and questioning revealed that the French lad had always associated a

"square" with a somewhat questionable dance, and was a bit reluctant about getting mixed up with anything like that! Neither of the boys had heard of square dancing as we do it, in their countries.

They were amazed that Americans could be so friendly, having had a quite different idea before they began square dancing and really getting acquainted. They were to make a report of their activities to their embassy and describe the homes and places they had visited. Thus square dancing contributed a bit through the Square Circle R's to the cementing of international relationships.

Caller for the club is C. H. Bradley, who remembered square dancing from his Kentucky boyhood, and when he needed to fill a gap in his social life, turned back to it, as an outlet not only socially, but also musically, since he had been in the latter field much of his life.

It looks like the Square Circle R's have found their square dancing to be of benefit in many ways besides their own recreation and have been happy to spread the fun around.



Mel Erickson, one of the callers for the Worthington Turkey Trotters.

New Life for Minnesota Club

THE Worthington Turkey Trotters of Worthington, Minn., Turkey Capitol of the World, found their club group becoming listless and pathetic, with little zing and almost no fun—or funds, either. To save the club, something had to be done.

At a re-organizational meeting, held to determine the wishes of the majority, three new officers were voted in and these men, John Jorgenson, Dr. J. D. Blanchard, and Nick Hand, decided to take, on their three pairs of shoulders, the burden of injecting new life into their club and so continue with their favorite square dance activity. Results have proved the work worthwhile.

Many changes went into effect. The dancing locale was changed to a different hall; dancing dates were changed from two

to interested beginners during the week so that they may learn basic patterns before venturing out with the regular Saturday-nighters.

The Turkey Trotters changed from one steady caller to several callers in a staggered arrangement. Out of every four dances, they try to have one evening with each of the following callers: the Bonnie Sundermans, from Windom, Minn.; the Al Carrigans from Lakefield, Minn; and Mel Erickson from Sioux Falls, S. D. For the remaining dance in each group of four they bring in different callers available at that time.

That the new policy is a good one is obvious from the fact that, during the previous year the club had operated in the red, and currently has a treasury surplus. They have been drawing from 19 to 31 squares of dancers plus a fair turn-out of spectators. Their accomplishment has offered such a good pattern of what can be done to promote and preserve square dancing, club-wise, that it was given a feature write-up in the Minnesota Federation magazine, *The Roundup*. Pictures herewith show some of the folks involved.



The re-vitalizing club officers, l. to r., John Jorgenson, Pres., Dr. J. D. Blanchard, Vice-Pres., and Nick Hand, Secretary-Treasurer.

Tuesdays a month to *every* Saturday night. Dancing is from 9:00 P.M. to 12 midnight without a luncheon break. From 9:00 to 11:00 there is a caller-planned program of squares and rounds, with the couples mixed; from 11:00 to 12:00, they dance with their own partners. The final two or three dances of the evening are request dances.

At first they had a beginner instruction period from 8:00 to 9:00, but that was discontinued, and now instructions are given

A square of the Worthington Turkey Trotters enjoys a promenade in "Arkansas Traveler."



Sets in Order Presents



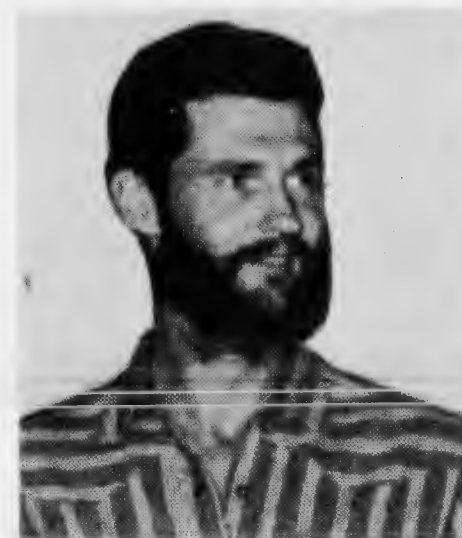
JOE LEWIS



JONESY



RALPH MAXHIMER



TERRY GOLDEN



BOB OSGOOD

THE FACULTY FOR JUNE INSTITUTE at ASILOMAR

Once again Sets in Order is proud to present its faculty for the first of two summer institutes to be held on the Monterey Peninsula at Asilomar, Calif. The dates of the first session are June 29 to July 4.

JOE LEWIS, a familiar name among square dancers everywhere, joins the staff of the June session this year. He treats square dance calling as a science and develops every ability he can to offer his dancers more fun. Joe and his wife, Claire, are responsible for the large movement of square dancing in Australia and Joe's records on Intro have become best sellers everywhere.

FENTON (JONESY) JONES is one of the best known callers in the country, largely because of his splendid recordings on MacGregor and Capitol labels. "Jonesy," famous for his singing calls, is the author of a fine singing call book. With his wife, Florence, he has traveled in many states calling square dances during the last year.

RALPH MAXHIMER, famed for his Round Dance instruction records for MacGregor, will, with his wife Eve, present a daily session in American Round Dancing. His experience in conducting callers' courses and working with exhibition groups enables him to lend invaluable aid to both Callers' Workshops and those in the exhibition fields.

TERRY GOLDEN, the beloved singer of American folk ballads and collector of American folk-lore, will again be in charge of the evening songfest and fireside program. During the last year, Terry and Sue, his wife, have traveled to the schools and colleges in the east and middle west of the United States with their programs of American folk singing.

BOB OSGOOD will again be Institute Director for both sessions. His nation-wide Institute sessions with his wife, Ginger, his experience as editor of Sets in Order; as conductor of several callers' schools; and his work with exhibition groups on television, will enable him to contribute to the program in general.

JAY OREM, as Business Manager of Sets in Order, will also hold that capacity at the two summer Institute sessions at Asilomar. Jay will be in charge of all the accommodations and will serve as Registrar and Treasurer for the Institute. As a square dancer for many years, and past-president of a square dance club, Jay and his wife, Helen, will be on hand to help.

You will gain in knowledge and fun from this jam-packed week at Asilomar. For further information, send for the free illustrated brochure and application to Sets in Order Summer Institutes, 462 N. Robertson Blvd., Los Angeles 48.

Next month, Sets in Order spotlights its August faculty.

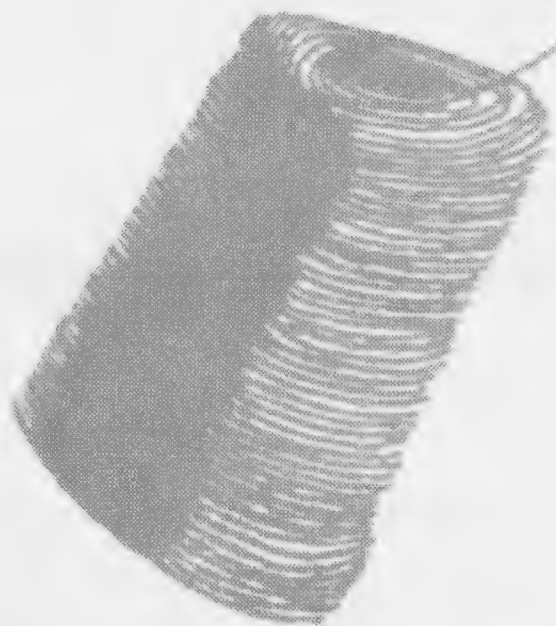


JAY OREM



WOMEN on the SQUARE

This Page for Taws Only — Paws Can Skip Over It



Here is how you can use your crocheted roses. Make ear-rings, sew the roses to a black velvet neck-band, or make a brooch.

Modeled by Carol Sands, Radio-TV Actress

YOU nimble-fingered gals can have a lot of fun making a set of crocheted rose jewelery to wear with your square dance dance dresses. Eleanor Courtright of Ida Grove, Iowa, passes along instructions for the set you see in the picture. These are in a luscious shade of orangey-red, but you can vary them to match your dress-color and have real conversation pieces.

Directions:

Use Tatting Crochet Cotton. A No. 12 hook was used for the pictured set; the size of the hook will govern the size of the rose.

Abbreviations: dcdouble crochet
chchain stitch scsingle crochet
sl stslip stitch trctreble crochet

Flower:

ch 5, join with sl st.

ch 3, 25 dc in ring

*ch 4, sc in 5th dc—repeat 4 times; from * join with sl st in 1st ch; there will be 5 loops in all.

**1 sc, 1 dc, 6 trc, 1 dc, 1 sc in each loop; working in front of petals, ch 3, sc between each petal; repeat once from **

1 sc, 1 dc, 6 trc, 1 dc, 1 sc in each loop, fasten thread.

Leaf:

Attach green between any two petals next to center.

Working in same place as you attach thread, make 1 sc, 1 dc, 4 trc, and fasten thread. Make second leaf between next two petals.

Starching and Shaping:

Eleanor uses gloss-tex starch without diluting it, works it into the flower, shapes and pins the first row of petals and the 2 leaves to a flat surface. She shapes remainder of petals to resemble a rose, and lets the whole thing dry for 24 hours.

Hint: Put wax paper on a sleeve ironing board and pin the flowers to that. It works beautifully.

Next Step: Wear your flowers to the next square dance and await admiration!

ALAMO ROLLAWAY

By Willis Brown. As Called by Bob Van Antwerp
Music: Any good hoedown.

Opener: Caller's choice.

First and third, it's up to the center and back with you

Forward again with a right and left through

Couples #1 and #3 move to the center and back to place. They move again to the center and do a right and left through which puts them in opposite spots from their homes.

A right and left back, and don't be slow

Your opposite now with a do sa do

Couples #1 and #3 do a right and left back to place, then go forward again to pass right shoulders with their opposites and move back to place.

Then your own little girl for a do pas o

Partner left and opposite right

Couples #1 and #3 turn partners by left forearm, opposites by right forearm.

Partner left for a two hand thar

Back around boys to your own home town

Couples #1 and #3 turn partners again by left forearm and men go to center for right hand star backing up in center of set, ladies walking forward, only two couples working, returning to home positions.

Then shoot that star with a full turn 'round

Corners all with the right hand half way 'round

Make a wagon wheel as you come down

At home positions, couples #1 and #3 break star, turn full around to their corners, turning them with a right hand half way around for a wagon wheel spin, hooking elbows with that corner.

Spread the wheel and watch it, Joe

Girls half rollaway to an Alamo

Couples spread out to hand holds with their corner ladies. Ladies half roll-away, by loosening hand holds, and go in front of men, give right hands to men behind and face out, joining left hands with the man they just left. This puts everyone in Alamo position, girls facing out and gents facing in. Partners have right hands joined, corners have left hands joined.

Balance in and balance out, box the gnat, listen to me

Switch to the left and box the flea

The circle balances in and out as in Alamo style, couples do a box the gnat by the right hand with partner, then a box the flea by the left hand with corner.

Girls star right, gents promenade

Twice around, 'til you find your maid

Twice around and you should know

It's partner left for a do pas o

Ladies form a right hand star in center of set, gents move CCW around outside of set, passing their partners once and turning them the next time by the left forearm.

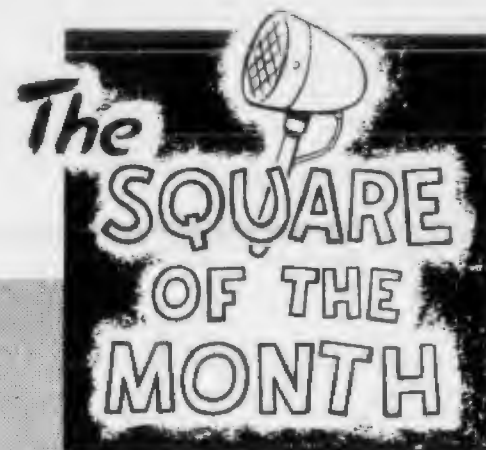
Partner left and corner right

Partner with an arm around

Promenade, go 'round the town

Partners turn by the left forearm, corners by the right forearm, and back to partners for a turn with the man's hands in the small of the ladies' backs. Promenade.

Break: Suggest it be of the turn-back variety.



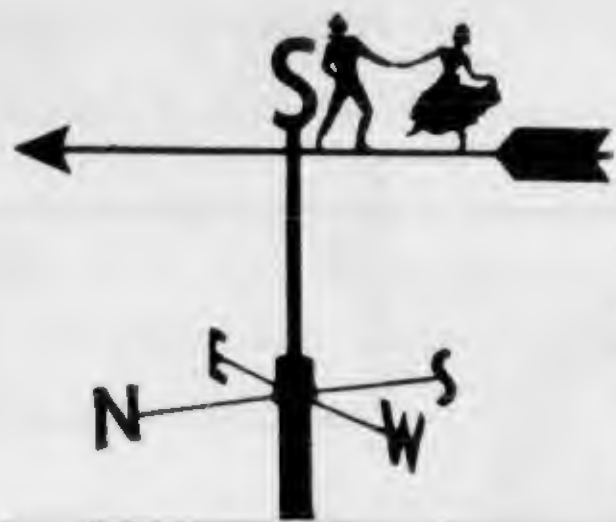
BOB VAN ANTWERP

SOME five years ago, when Bob Van Antwerp was Director at Houghton Park in North Long Beach, Calif., he tried a bingo night as a community activity. About 12 people showed up. One of the faithful suggested square dancing, so Bob pulled out an album of old time square dance records with calls, and they did Sally Goodin a good dozen times before the evening was over. That was the start of the Houghton Park dancing, and each month more people appeared to get in on it. Bob and the dancers learned together, he hiring a Texas caller for the dances which soon had to be conducted every week, there was so much interest.

Bob was practicing calling on the side, and when, one night, the caller lost his voice, there was Bob with 100 people looking at him to call. He read off the calls to the music and went on from that point. He still calls for the Tuesday dances and 100 to 150 people crowd the hall.

His beginning classes for the Recreation Dept. now number over 2500 participants who have completed the lessons. Bob also has intermediate classes and club groups.

Originally from Oklahoma, Bob took his college degree in Physical Education at Central State. He is in his early thirties and at present his job is Assistant District Supervisor for the Long Beach Recreation Dept. He is married and has two youngsters who are growing up to the rhythm of square dance calls.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Nevada

A little but lively club in Las Vegas is the Round Up Rustlers, who meet on Mondays at the V.F.W. Hall. They had a special dance on January 16 at the Silver Slipper Dance Hall, in Last Frontier Village, with Cal Golden of Hemet, Calif., as the featured caller of the evening. Guests were present from Oregon, Colorado, New Mexico, Arizona, Utah, and California, as well as Nevada. Among the several guest callers was Gerald Reeser, from Torrance, Calif. The club presented the Don Haugers, callers and teachers for the club during the last 2 years, with a lovely gift. The welcome mat is out for visitors. Call Lena Mae Hauger, phone 4735R.

Wisconsin

New officers of the Square Dancers' Association of Wisconsin are George Zieman, Milwaukee, Pres.; Fred Clark, Wauwatosa, Vice-Pres.; Lyle Scheiby, Elkhorn, Corres. Secy.; Frances Reider, Fond du Lac, Recording Secy.; Jim Cecil, Milwaukee, Treas.; Jim Smejkal, Two Rivers, Historian; John Gardner, Green Bay, Publicity Director. The Leaders' Council also elected new officers, who are Jim Smejkal, Wm. McKee, Martha Clark and Bob Bickford.

Louisiana

Square dancing is also one of the features of the annual Holiday-in-Dixie Festival in Shreveport. The first of these was held in 1949, with Ray Smith of Dallas, who was featured again in 1950. In 1951, Red Warrick and Manning Smith, of Texas, called, and in 1952, it was Red Warrick plus Ralph Maxhimer of Los Angeles. This year Red makes his third appearance on May 2, at Shreveport's Municipal Auditorium, with Joe Lewis of Dallas.

New York

As a sequel to their April Jamboree, the Rochester, N. Y., Foot 'n' Fiddle Club plans a camping-trip, May 9-10, to beautiful Camp Onando, the YWCA camp on Lake Canadaigua. Featured will be plenty of western square dancing and callers' training classes besides the many other camp activities. On Saturday evening, the Hoe-down will feature the club's top callers. Chairman is Dr. Richard Fink of the University of Rochester.

The Sperry County Dance Club is a newer activity of the employees of Sperry Gyroscope at Great Neck, N. Y. The group meets first and third Tuesdays, and numbers about 130 people at each session. Bill Kattke calls for the club.

Michigan

Approximately 140 couples attended the square dance given by the Federation of Western Square Dance Clubs of Detroit at Mackenzie High School early this year. Al Brundage did the calling; it was his first time in Detroit and he really made a hit. Al also called an afternoon and evening session at Ypsilanti for the Michigan Square Dance Leaders' Assn., and again for Art Erwin's Hayloft Club.

When the Lloyd Langs of Harbor Beach visited at a lodge in McCall, Idaho, several years ago, they saw some square dancing and how much fun it was and brought their interest back to their home town. They purchased the Lloyd Shaw instruction books and in 1949 formed a group to learn dancing from the printed page, never an easy task. They persevered, however, and the club outgrew its quarters. Another club was formed, and square dancing was definitely a big part of Harbor Beach community life. The town is located in the "thumb" section of Michigan, about 120 miles north of Detroit.

Indiana

A top-flight caller, good music and one of the most unique dance halls in America will add up to an exciting evening June 15 for all Central Indiana Square Dancers. Ray Smith of Dallas, Texas, will call at the Westlake Pavilion in Indianapolis. This pavilion is patterned after one in Germany, its unique feature being a movable roof. If the night is clear, the huge central section of the roof is rolled aside, leaving the dance floor open to the stars.

The South Bend Callers' Club is sponsoring its 3rd Annual Square Dance Festival on May 3 at the Navy Drill Hall on the University of Notre Dame campus. 1200 dancers are expected to have fun to the calling of Max Forsyth, Indianapolis; Bob Taylor, Fort Wayne; Carl Haskin and Claire May of Kalamazoo, Mich., and Dave Palmer of Ypsilanti, Mich. The Callers' Club sponsored a clinic for callers and dancers on March 22, with Dave Palmer as leader. The PM session was attended by about 25 callers and 50 couples came to the evening clinic for dancers.

Arkansas

The Do-Si-Do Club of Russellville has a membership of 60 couples, one professional caller, and several that can call a few dances. Besides their regular dances they have a supper-meeting when they use club members and records for the calling. They also have a practice night for beginners, so they are active in many ways.

On May 8, the last night of the town's centennial celebration, Magnolia's Swing and Cling Club is sponsoring a square dance with caller Red Warrick imported from Texas to be at the mike.

Another Arkansas club, the Westwood Whirlers of Little Rock, have celebrated their first birthday, with a fun-packed year behind them and more fun planned for the future. The club has settled into an ideal building formerly used as a Masonic Lodge Hall, has its own P.A. system, chairs, records and kitchen equipment. There are 8 callers in the club whose membership includes plumbers, farmers, preachers, merchants, doctors, etc.

North Dakota

The Belles and Beaux Club of Bismarck numbers 62 active couples, and is one of the two private clubs and one public group sponsored by the City Recreation Dept. Bismarck sponsored a Square Dance Jubilee last fall in connection with their Western Roundup Days, and another one on April 11th, when it also planned to organize a Western Square Dance Assn.

Arizona

New officers of the Tucson Callers' Club are: President, Jim Eager; Veep, Frank Prince; Secy.-Treas., Marie Gray. Representing the club at the Tucson Community Square Dance Council will be Sandy Tupper and Guy Jones. Almost 1500 new enthusiasts have been graduated recently from Tucson classes, held under the City and County Recreation Departments. Visitors to Tucson can always find a spot to do-si-do by calling said department.

The 4th annual Mile High Hoedown will be held in the pine-clad hills of Prescott, Ariz., on June 12 and 13. Plans are already under way for a warm-up dance Friday night, a good square dance breakfast Saturday A.M., workshop session in the P.M., and really taking off the bridle on Saturday night. Top callers from Arizona and adjacent states will call to the square-danceable music of Sam and Mac's Hayloft Trio and Roy Sexton's Arizona Hoedowners. For info on this occasion of cool square dancing among some of Arizona's most scenic country, write Ray Shire, 531 Seale Ave., Prescott.

Idaho

In March the square dance clubs in Pocatello formed an association and so started a new square dance era in their city. For their first dance they had an inter-club affair, when all clubs meeting that night adjourned to join their square dance friends from other clubs at the one big dance. It was an extremely successful evening, with Dewey Olson of the Gate City Square Dance Club being elected President of the new association. Representing some of the other clubs on the association board are Ossie Mullins, Lloyd Sollivan, Mark Jorgensen, Bork Lish, Elmer Parkin, Martin Mangum, and Lawrence Walker.

CANDLELIGHT WALTZ

Composed by Gus and Marguerette Empie, Ephrata, Washington

Music: Capitol 2265 "My Baby's Coming Home."

Position: Open (partners side by side, inside hands joined) facing LOD. Instructions are for M, W does does counterpart.

Measures

Pattern

Introduction

1-4 Balance forward; balance back; balance forward; balance back to back;
Swinging joined hands gently fwd and back, step fwd L, touch R by L and hold; step back R, touch L by R and hold. Again step fwd L, touch R by L and hold, swinging hands fwd; step fwd R, pivoting to a back to back position (M turns L) and keep hands fwd slightly above shoulder height, touch L by R hold.

5-8 Balance back to place; balance back; step, step, and; bow;
Step back L, resuming open position, touch R by L, and hold; step back R and turn slightly toward partner, touch L by R and hold, swinging hands gently as before. Almost facing, do meas. 7 in place, stepping L slightly to side, step R in place, and hold. On meas. 8, M bows, W curtseys, and both take open position.

PART A

1-4 Walk away; together; away; together;
Starting L, walk fwd diagonally away from partner on meas. 1, coming back together on meas. 2, still progressing in LOD and keeping body facing LOD, but looking at partner. Repeat, ending in semi-closed position facing LOD.

5-8 Step, touch; —; step, touch, —; back, together, forward; step, touch, —;
Step fwd L, touch R by L, hold; repeat on R; step back L, step back R by L, step fwd L; step fwd R, touch L by R and hold.

9-12 Repeat meas. 5-8 ending in closed dance position.

13-16 Waltz; step, touch, —; waltz; waltz;
1 CW waltz step starting L; then a balance: step R, touch L by R, and hold, M's back to center; 2 more CW waltzes, making 1 complete turn and ending in open position.

PART B

1-2 Side, behind, side; front, flare, —;
Closed dance position, M's back to center for a grapevine moving in LOD: Step to side L, step behind with R, L to side; step R across in front of L, flare (swing) M's L, W's R foot to side about 6 inches off floor, hold.

3-4 Behind, side, front; side, touch, —;
Swing L back and step behind R, step R to side, step L across in front of R; step R to side, touch L by R and hold (grapevine moving in RLOD).

5-8 Waltz; waltz; waltz; waltz;
4 CW turning waltzes making 2 complete turns.

9-16 Repeat meas. 1-8 of part B. End in open position.

ENDING

1-4 Repeat meas. 1-4 of part A.

5-8 Waltz; waltz; turn the lady; bow;
2 CW waltzes in closed position making 1 complete turn. M turns W under under his L and her R arm; then M bows, W curtseys.

Sequence of Dance: Introduction, A, A, B, A, B, A, Ending.

CALIFORNIANS IN KANSAS CITY

Peephole looks at Californians who attended the Kansas City Convention . . . Marguerite Clapp of the big San Bernardino contingent, who was sent by her Backtrackers Club . . . Harry Longshaw of Alhambra being tapped to call before he discovered he was wearing a caller's badge and not a dancer's . . . About those badges. They started out being long replicas of Lee Rider levis. By the second day the paper levis had curled so that everyone cut them off and was going around in short pants! . . . Suzie Carleton of La Canada stunning in her white squaw dress, white squaw boots, and gorgeous turquoise Indian jewelry.

For fifty dollars, the Clog Square from Arkansas, who brought down the house, may be persuaded to come to California . . . Harriet Blohm written up in the K.C. paper . . . quote Ed Gilmore, "You dance to the music as well as the caller," and he proved it by demonstration . . . Bob Osgood combining a sandwich and pop with contra dancing, the only way he could get lunch. Quite a trick.

In search of a real Kansas City steak, the Kip Muses of San Diego found it at the Golden Ox. Such big portions they took some away in a paper sack . . . Carl Anderson of Cow Counties buzzing around being helpful . . . Y Knot Twirlers a tremendous hit after a rugged bus-trip across country, wherein their bus broke down in the middle of the desert and they had to wait four hours for a replacement . . . The Doc Adams of Pasadena noted out on the floor with their round dances polished to perfection.

A-SQUARE-D DISTRICT DANCES

Two A-Square-D District dances are planned for May, one on May 1, the 2nd District May Day Dance. This will be held at the Glendale "Y" at 8 P.M., with Sparky Adams as M.C. and calling, along with Bob Hall, Al McMullen, and Johnny Velotta. Since the hall is limited to 25 squares there will be no tickets sold at the door. Contact your club A-Square-D representative regarding tickets. This should be a fun party, with a May Queen, box lunches, and all. Bob Kerr is District Director.

The 4th District, under Earl Heal, plans its May Dance for the 24th, at the Mayflower Auditorium, Inglewood, from 1:30 to 5 P.M. Again, no tickets at the door. Fifty squares is the limit for the hall and policy will be first come first served, so contact your A-Square-D representative. It will be necessary to show your A-Square-D card at the door, so don't forget to bring it.

SAN DIEGO COUNTY REPORTS

Magnificent weather during the week-end of March 7-8 lured about 100 Silver Dollar Square Dance Club members from Escondido with their families and guests, to Borrego Springs on an annual desert outing. The regular dance of the club was held in the ballroom of the Desert Springs Resort, by courtesy of the management. George Brede acted as M.C., Jay Elliott and Kenny Seebold assisted in the calling. The newly organized Borrego Club (Dick Ware, Pres.) joined in the festivities and guests were included from Reno, Nevada, San Diego, and Escondido.

News from Palomar Assn. Clubs: Some of the Quarter Promenader members visited Sunny Hills, Culver City, and went to Phoenix for the swap shop clinic—the Hales, Kilmers, Kellys, and Schratz'. The club has recently had visitors from Bob Beckett's group in Colton, and from Rex Parker and his gang.

The Alemanders are meeting every third Saturday with Lennie Hogg calling and number about nine squares . . . Village Squares meet every other Thursday, the first Thursday always featuring a pot-luck dinner and then dancing . . . Do Si Do Club of Valley Center, oldest dance club in the county, meets every other Friday night . . . 32 Club is sponsoring a new class with Vic Biewener calling.

The Lazy B's have fun at the Barn every Thursday night and recently visited the Grossmont Ruffs 'n' Ruffers, with Frank Dyson . . . S.S.D. Club in Encinitas has Bob Perry calling, aided by guest callers. These people have grand home-made cake for refreshments.

NEW DIRECTORY FOR CALLERS

Square Dance Callers of Southern Calif. announce publication of a new Caller's directory. Form for listing has been mailed to all callers on record. Interested callers who have not received this form may secure information by contacting Herb Hill, 3260 W. 6th St., Los Angeles 5, tel. DU 9-5488. Closing date is May 31, 1953.

CORRECTION, PLEASE!

Gordon Hoyt's **correct** telephone number is OXford 5-5195. He is still very interested in being contacted by area callers who can help with the square dance program for the Norwalk Mental Hospital on Thursday, a most worth-while activity.

COW COUNTIES ACCOUNTS

Eleven Cow Counties callers and 50 dancers traveled to Phoenix on March 14 to conduct a "Cow Counties Night" for the Phoenix Callers' Swap Club, in return for their "Arizona Night Dance," which they conducted in Riverside recently.

Jack White, Cow Counties Prez, introduced the visiting callers and then turned the dance over to Kenny Young, their chairman, who was M.C. for the evening. Participating callers were Paul Montgomery, Jim McDaniels, Bill Wells, Cliff Roe, Cal Golden, Jim Bess, Del Holley, John Ferchaud, Denny Titus and Osa Mathews. Guest caller was Clarence Montgomery of Heartland Assn. The dance was preceded by a dinner for the Cow Counties guests. Both dinner and dance were at Marvin Smith's Barn.

Center of the Square in San Bernardino is really going fine, with the hall being rented out to a square dance group every night in the week. This hall fills the long-time need for a spot which square dancers could call their own, with low rent, to make it most attractive, especially to the smaller clubs. The Henry Winegars, the Murrishes, Fratus, and Harrises worked hard to re-furbish the spot, sanding floors, cleaning walls, building benches and tables, making drapes, and generally keeping the place spic and span. They serve coffee and cookies, too.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The South S.F. 49'ers played hosts to several clubs from Modesto on March 21 and their callers, Fritz Thirman, Harvey Wentzell and Bob Crawford, were the principal callers of the evening. Prez Gene George celebrated his birthday the next week dancing with these clubs in Modesto . . . A new club, the San Jose Jokers, meets every Wed. at the Quito School in Cameron, with Johnny White as caller. The 4th Wed. is party night and visitors are welcome.

New Business: Bessie and Glenn Ellison have set up a record shop for square dancers at their home, 16540 Liberty St., San Leandro. Phone number is LUcerne 1-9081 . . . Jim York's calling crowded Carpenters Hall in San Rafael to ca-

capacity at his regular 1st Sat. Dance in April. Four couples from the Apple Jicks and Jills of Applegate came all the way down to hear their friend Jim, and intend to return next month. This will be a regular 1st Saturday event except for July. That will be the night Joe Lewis comes to town with a big dance sponsored by the Grasshoppers, at San Leandro High. A grand way to spent the 4th!

The Redwood City Docey Do Club meets Tuesday nights at Menlo Park School, with Jack Sankey as caller and instructor. See somebody there about getting in on the fun . . . Mark May 30 on your calendar for the 2nd Birthday Party of the Northern Calif. Square Dancers' Assn., which will feature Jonesy. Members, see your callers or officers for more details . . . Tom Henderson has started a class for young people from 6th grade thru high school (whew!) at the Municipal Auditorium, Oroville, every Tuesday eve. He is caller for the Wyandotte Belles and Beaux, whose members started the class originally.

Peg Allmond represented the Northern Calif. Callers' Assn. at the Kansas City Convention and was the only gal to call at one of the evening parties.

NEW CLUB

Dave Clavner is calling for a new group of advanced dancers, the Circle C, who meets Thursdays at Poinsettia Playground. Abe Tannenbaum is acting as temporary chairman.

SANTA BARBARA NEWS

Fifty-four couples, members of Fairs and Squares, held a dance and buffet supper on March 1, in the Gold Room of Restaurante El Paseo in the well-known El Paseo of Santa Barbara. Bruce Johnson, regular caller for the club, was at the mike. Dancing was from 2 to 5 P.M., with supper following, served in the Brown Room.

DEADLINE! DEADLINE!

Deadline date for material to be included in the Green Sheet is the **10th** of the month preceding date of issue! PLEASE NOTE THIS! Columns and items received later than that date cannot be included in the current issue.

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HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

Circle and Swing planned an alumni dance April 17 in the K. of P. Hall. Ed Pothier, himself an alumnus, is now the club's caller. Al Obergefell, president, was at the door to greet all the old timers. The Floyd Horns and H. E. Stephens' served home made ice cream and cake. Mrs. Hop Young, and Jim Fix were in charge of door prizes.

Boots and Ballerinas gave a St. Patrick's party, inviting several clubs. Everyone had a gala time dancing to the snappy calling of Ed Pothier and Carl Hayslett.

On March 2 two squares from Squares Up performed before 600 members of the Rotary Clubs at a barbecue dinner held at the new Kern Co. Fairgrounds. Larry Reshaw called for the dancing, with Kenny Schmedding and King Cotton furnishing the music. Those participating were the Floyd Horns, Bob Ostranders, Pat Townsends, Doc Stephens, Floyd Bratchers, Buster Olives, Carl Roses, Muriel Cameron and Maynard Ridlon.

Good luck to Circle and Swing and Boots and Ballerinas, who are merging into one club. The combined group will dance at the K. of P. Hall on 1st and 3rd Fridays and 2nd and 4th Sundays.

The United Square Dancers and Kern Co. Callers' Assn. are busy formulating plans for the first Kern Co. Festival on May 16. Looks like a good time for dancers and spectators alike.

SAN FERNANDO VALLEY NEWS

See Saw Squares, noted for their "theme" dances, recognized Easter on April 1, at their new home, North Hollywood American Legion Hall, with big "aigs" cut out and colored by Dick Nason. There was one for each couple, who were asked to put them up around the hall. The effect was variegated and colorful. Jim and Ginny Brooks and the Bill Prices of Seattle, Wash., visited the dance, and Dale Garrett called.

With Ed Gilmore, their regular caller for that night, out of town, Jeans and Janes voted a couple of their member-callers to carry the show on April 1. No foolin', Harold Sturrock and Lionel Hansen put on a bang-up dance, full of vim and vitamins. Guest-callers Al Gottlieb, Har-

old Pedrick, and Sparky Adams also added their bit and the hall rang with whooping fun. Incidentally, this club is one which makes a point of sending cute invitation cards to guests. These were designed and executed by Shorty Seifert (a gal) who used to be a Disney artist. The invitation reads, "We're all looking forward to seeing you at the next Jeans and Janes Hair-down Hoedown!"

Jubilee Squares celebrated St. Patrick's Day at Victory-Van Owen Playground, No. Hollywood, with blarney, lemonade, candy (green!), home made cherry and apple pie with gobs of ice cream. Oh, and there was dancin', too, to Joel Orme. Club meets 1st and 3rd Tuesdays and advanced dancers are invited to visit.

Country Moderns celebrated their first birthday on April 11, with a spaghetti dinner cooked by "self-appointed club chef" Bill Brown, followed by a rousing square dance. Hart-Radford Hall, No. Hollywood, was decorated with streamers and flowers and a huge birthday cake held a prominent spot. Russ Gleason calls for this group. The retiring officers were honored with orchids for the ladies and ties for the men. These were the Marshall Ormans, Ray Hampsons, Geo. Giffords and Jack Shriehefers. The Bud Laws, Bob Thompsons, Geo. Sawyers, and Tom Cowens now head the club.

CLASS FOR CALLERS!

Would you like to be able to teach a group of youngsters square dancing? Do you have a desire to call for the neighborhood Cub Scouts, or the folks at your church? If you have that urge, and would like a few lessons in calling and teaching, for the purpose of giving fun and recreation, write to Bob Osgood, c/o Sets in Order, 462 N. Robertson, Los Angeles 48.

WASHINGTON INSTRUCTOR PRESENTED

The Round Dance Teachers' Assn. presented a round dance clinic at West Hollywood Playground on Apr. 4, which featured the considerable talents of Jim and Ginny Brooks, imported for the occasion from Everett, Wash. Jim is known as the originator of Stumbling, Hayloft Schottische, etc. About 70 couples attended the intensified class, which was geared to teachers, stressing techniques, etc.



Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square Dance leaders, record and book reviews, costume information and personality sketches—\$2.50 a year.

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SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

The Firehouse Squaredealers Square Dance Club of Modesto celebrated their first birthday at the Burbank-Paradise Community Clubhouse, with new Prexy Bill Deas presiding. On March 21, the club, en suite, visited the South San Francisco 49'ers for dancing.

At Modesto Associated Squares' Jamboree on Jan. 31, callers were Bill Castner (San Francisco), Tex Dehoney (San Bruno), Cliff Viery (San Leandro), and "locals" Bob Crawford, Doc Cook, Waite Paul, and Fritz Thiemann. At the Mar. 28 Jamboree, callers were Ian Campbell (Stockton), Bill Richardson (Fresno), Johnny Savage (Fort Ord), "locals" Hart Cook, Johnny Burton, and Fred Thiemann . . . A large group from Modesto went to a recent jamboree at Crockett to dance to Lee Helsel and Jim York.

The Pacheco Promenaders of Los Banos had a festival in the high school gym on April 11 . . . The Caper Cutters of Fresno entertained out of town dancers on Mar. 20: the Ted Kings of Eugene, Ore., and the Melvin Birds of Whittier.

The Gratton Belles and Beaux, with caller Charlie Hull, recently took their turn at presenting the weekly square dance radio show on Modesto station KBOX. Sponsored by the Modesto Associated Squares, the show is heard at 7 P.M. every Wednesday . . . The Lakeshore Resort at Huntington Lake will offer square dances every

Wednesday and Friday night during the coming summer season. Charlie Hull, recreation director, will call the dances.

Hear ye! Big Dance Coming Up! On May 23 Bob Baker and the Square Wheelers will have one of their usual good dances at Danish Hall in Del Rey. Walter Hutcherson, negro caller from Los Angeles, will be the attraction.

TRI-STATE ROUNDUP

The Spring Tri-State Roundup at Needles on March 21 was an extremely successful one. Callers and dancers were present from Nevada, Arizona, and California and all reported a big time.

CALLER RESIGNS

Verne Lynch, caller for Belles and Beaux, San Gabriel, is giving up calling for the present, but will continue having dancing fun. On April 17 George Elliott took over calling for the group.

NEW ROUND DANCE GROUP

The Rounders, a new round dance group in Hollywood, meets 2nd and 4th Fridays, and plans a program with various instructors. For the first six classes Frank and Carolyn Hamilton are at the helm. Jerri Stave is chairman of the group, Joe Fadler, treasurer.

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY 1953

Fourteen dances (three rounds, six squares and five breaks) make up this issue of the Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanation, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

"TIC TAC TOE"

By Joe Tilmant, Monrovia, Calif.

First and third go up to the center and back that way

Now whirl away with a half sashay
Go forward again and box the gnat
Now a right and left thru to the old home track.
Forward again and pass right thru
Split that ring around just one
Down that center with a right and left thru,
Turn right back like you always do
Pass right thru split that ring, around just one,
Now four in line you stand.
Forward eight and eight fall back
Forward again and box the flea
Now a right and left thru with your own little she
The ladies to the center back to back
And the gents run around the outside track.
Catch your partner with the left arm round,
Your corner lady with the right arm round, go all the way round.
Turn a new corner lady with the left arm round,
Now right and left but not too far
You swing to the center like an alemande thar,
And back up boys in a right hand star.
Now throw in the clutch and put it in low
It's twice around that ring you go,
Skip that partner and turn the next with the left arm round,
Now the ladies star right and the gents run round.
Skip that partner and turn the next with the left arm round,
Your corner ladies with the right arm round.
Partners now with a roll promenade,
And you take a little walk with the dear little maid!

(Repeat three times to get orig. partner back.)
(Use any break desired between repeats.)

CENTER FOUR STEP RIGHT IN

By Joe Lang, Denver, Colo.

Music: Any good hoedown.

First and third balance and swing
Lead on out to the right of the ring
Circle four, you're doing fine
Break at the heads and form two lines
Forward eight and back with you
Forward eight and right and left thru
Now right and left back like you always do
Now the center four step right in
No. 1 lady with No. 2 gent, No. 3 lady with No. 4 gent.

Circle four and your gone again
It's docey-doe and don't you roam
Head gents step to the side ladies' home
No. 1 man to No. 2 lady, No. 3 man to No. 4 lady.

Center four finish at the heads of the set
Everybody swing, you're not through yet
Gents to the center and back to town
Four ladies star three-quarters around
Do-paso with the gent you know
Partners left and the corners so
Partners left and home you go.

ENDS CLOSE IN

By Walter Clopine, Vista, Calif.

First and third balance and swing
Lead right out to the right of the ring
And circle four, you're doin' fine
Spread right out—four in line
Center four circle four—and ends close in
No. 2 gent and No. 1 lady—and No. 4 gent and No. 3 lady circle four in center. As this lady is on gent's left—when they circle in center for do-ci-do—the other lady will become their partner—i.e., No. 2 gent and No. 3 lady—and No. 4 gent and No. 1 lady.. The ends of the four in line will slide together as partners in the side positions.
Once around and make it go
Now break that ring with a do-ci-do
It's on your heel and on your toe
Now turn your gal once and a half
And face the sides with
An inside high and the outside low
Join hands in the middle and around you go
Go once around on your heel and toe
Now break it up with a do-ci-do
Do-ci-do with the gent you know
Now home you go and everybody swing
Gents 1 and 3 are in the center with ladies 2 and 4 and they will swing them into the gent's home position. All gents are now in their own home position with their original right hand lady as their partner.

Any break

Repeat the dance four times to get partner back.

CELESTIAL STAR

By Walt Bauman, Yucaipa, Calif.

Gents to the center and back to the bar
Ladies to the center with a right hand star
Pick up your own when you come round
Star promenade around the town
1st lady lead and rollaway, gals, to a left hand star
Gents move into a right hand star
It's one like Venus and one like Mars
Gents step in behind your mate with a left hand up and star all eight
The right hand back and pull her thru
To a Wagon Wheel spin—that's what you do
Heads turn back with a right and left thru
Then circle up eight like you always do
Allemande left that corner girl
Turn your own with a right hand whirl
To the right hand lady with a left allemande
Go the wrong way round with a right and left grand
Go hand over hand, don't be afraid
Box the gnat with the same little maid
To the right hand lady for a do-paso
1st and 3rd whirlaway with a half sashay
Back to your honey with a left hand around
And promenade all around the town.

THE SILVER RIO GRANDE

By Carlotta Hegemann of San Antonio, Texas

Music: "Maria Elena," RCA Victor, 20-2097-B, Wayne King record starts with lively Spanish introduction. Wait til melody appears starting dance on 2nd meas. $\frac{3}{4}$ tempo.

Formation: Varsouvianna, facing LOD. Directions for gent. Lady does counterpart.

Measures: **Pattern**

- 1-4 Waltz; cross; cross; waltz**
Four pursuit waltzes. Both waltz forward; lady crosses to L of partner; then to R; both forward on fourth meas.
- 5-8 Balance forward; now back; forward; now back; drop hands.**
Varsouvianna. Gent balances forward on L; back on R. Repeat. On last balance drop hands. Join inside hands. (Gent R, ladies L.)
- 9-12 Waltz forward; reverse; draw; draw**
Open dance facing LOD. Swing joined hands forward in pursuit waltz. Gent starting with L. On third ct. drop hands and pivot on L in toward partner, making $\frac{1}{2}$ turn. Couple is now in open dance position, facing RLOD, inside hands joined (gent's L, lady's R). Swing joined hands forward in RLOD, pursuit waltz 1 meas. in LOD. On third ct. pivot away from partner on R. Couple is back to back, gent's hands on hips, lady's hands holding skirt. Starting with gent's L both draw in RLOD; then draw in LOD.
- 13-16 Waltz away; together; step point; step point**
Still back to back, starting with gent's L, waltz directly away from each other and out in semi-circle in LOD, 2 meas.

Partners end facing each other, gent's back to center of circle with hands on hips, lady's hands holding skirt. Gent steps L in LOD, crosses R to point in front of L; he steps R in RLOD and crosses L to point in front of R.

17-20 Waltz; grapevine; dip; hold

Closed dance position. Gent's back to center of circle. Both face LOD and walk forward LRL; on third step couple pivots slightly so as to face each other; step R back of L, step to side with L, close R to L. Waltz dip on L.

21-24 Waltz; grapevine; banjo walk around

Repeat meas. 17-20 but instead of waltz dip, assume banjo position R hips adjacent and walk around CW in 6 steps.

25-28 Waltz cross; cross; cross; cross

Couple in banjo position R hips adjacent. Gent facing LOD. Four pursuit waltzes. Lady crosses to gent's L; then to his R; to his L; to his R.

29-32 Rock forward; now back; walk around

Banjo position R hips adjacent. Gent facing LOD. Rock (balance) forward on L; rock back on R; starting gent's L walk around CW in 6 steps. End in Varsouvianna ready to repeat entire dance.

Note: Record provides for three routines.

Ending: Music slows. Dance measures 29-32 to reduced tempo. Lady turns in three slow steps under gent's left arm and bows.

SPLIT THE RING AND JOIN THE SIDES

Original by Roy Close, Lemon Grove, Calif.

- Couple No. 1 bow and swing,**
Go down the center and split the ring,
The lady go Gee and the gent go Haw,
Right back home to swing your taw.
Then separate and join the sides,
Circle up three, you circle wide,
Go round and round a couple of times,
You break at the head and form two lines.
The lonesome couple swing with pride,
Couple No. 3.
And zigzag thru the three on the sides,
Go outside, and inside, and outside, and inside,
Meet right there and come down the floor,
Gent has lady on his left.
Divide and make two lines of four.
Forward eight and back that way,
Gents to the left, with a half-sashay.
Ladies chain right straight across
And chain 'em back or they'll get lost.
Swing on the corner, don't be late,
Join up hands and circle eight.
Gents star with the right on the heel and toe
To the opposite lady for a do-pas-so.
Original partner.
That's partner left, and corner right
Partner left with an arm around
And you promenade eight all around the town.
Original partner.
Repeat for couples 2, and 3, and 4.

BREAK IN TWO

An original by Pat Pattison, Santa Fe, N. M.

All four balance, all four swing

Boys circle four in the middle of the ring

Girls twirl left on the side of the land

While boys circle left, girls do a left face twirl.

And put your right on his right hand

Which, when timed properly, allows them to put their right hands on the right wrists of their original partner who have made one complete circle.

Head ladies back with a left-face spin

Head ladies, 1 and 3, turn out with a left face spin and link.

Join the girl in back and gone agin

Right elbows with the ladies in back, 1 to 2, 3 to 4. 2 and 4 ladies do not let go of their partners' wrists until called.

Girls sweep out—break in two

The pair of girls, 1-2 and 3-4 sweep out and around by the outside ladies doing a pivot to the L, the inside ladies, 2 and 4, sweep out and around so that

Heads back one, sides back two

Ladies 1 and 3 go back one man from where they were, ladies 2 and 4 go back 2 men from where they were—all ladies will now have their right hands on the right wrists of their original opposites.

Side ladies back with a left face spin

Join the girl in back—you're gone agin

Girls sweep out—break in two

Sides back one, heads back two

Hold with the right—let go your left

Men let go their left hands and do a right hand once and a half with their partner and continue alternating hands in the once and a half around the ring so they end up with partner.

A once and a half and feel their heft

I courted Aleece the other night

Her old man met me full of fight

He took out his gun and closed one eye

He pulled the trigger and let her fly

I no longer court Aleece

Cause I eat my meals off the mantelpiece

Swing your girl, go up and down

And promenade, and promenade around.

WHIRLYCUE

By Bob Hall, Glendale, Calif.

An interesting and new Right and Left Treatment

First and third bow and swing lead right out to the right of the ring

Circle half don't you blunder, inside arch, out-outside under

Right and left through and turn your girl

Turn the opposite lady with a right hand whirl

Partner left and face the side, whirl by the right give 'em a ride

Partner left face back in, right and left through turn back again

Turn the opp. lady with a R.H. spin, partner left you face the side

Opp. right let's give 'em a ride, partner left and turn her around

And promenade eight when you come down.

AROUND JUST ONE VARIATION

By "Doc" Newland, Milwaukee, Wisc.
(From circle of eight.)

1st and 3rd whirlaway with a half sashay

Circle to the left in the same old way

Four gals forward and back with you

Forward again and pass thru

Split the ring and around just one

Down the center and have some fun

Pass right thru and then divide

Down the center and take a ride

Split the ring and around just one

Down the center and have some fun

Pass right thru and around just one

Do-sa-do those ladies two

And swing the gent behind you.

WALTZ OF THE ROSES

By Vic and Jessie Dorrough, Gladwater, Texas

Music: "Waltz of the Roses," Columbia 39361.

4 meas. Introduction and tag.

Formation: Closed position, M facing LOD. Footing counterpart, direction for M.

Measures

1-4 Pursuit-waltz ;pursuit-waltz; cross, touch, — ; cross, touch, — ;

Starting L, two pursuit waltz steps LOD, then step L across R (W crosses R behind), touch R by L, step R across L, touch L beside R.

5-8 Pursuit-waltz; pursuit-waltz; cross, touch, — ; cross, touch, — ;

Repeat meas. 1-4.

9-12 Box-waltz; box-waltz; box-waltz; box-waltz;

Step forward L, making one complete CCW turn with four box waltz steps.

12-16 Cross, touch, — ; cross, touch, — ; walk around, 2, 3; 4, 5, 6;

Repeat two cross touches as in measures 3-4 and end in banjo pos. (R hips adjacent) with arms extended. Walk around each other with six steps and open to inside hands joined, both facing LOD.

17-20 Waltz; waltz, cross, touch, — ; cross, touch, — ;

Starting L, two open waltz steps LOD and end facing partner, both hands joined, M's back to center. Step L across R (both M and W step in front), touch R by L, step R across L, touch L by R.

21-24 Balance back; waltz; waltz; waltz;

In closed pos. M balances back on L (W fwd on R), touch R by L, step fwd R for three CW waltz steps to face LOD.

25-28 Pursuit-waltz; pursuit-waltz; cross, touch, — ; cross, touch, — ;

Repeat meas. 1-4.

29-32 Waltz; waltz; step-turn; step-turn

Two CCW waltz steps to face RLOD, balance fwd L, touch R by L, balance back R, touch L by R (on each balance turn one-quarter CCW to end M facing LOD). Repeat dance for a total of three times, then do tag.

Tag—Waltz; waltz; twirl; and bow.

4 meas.

BREAK

Allemande left with the old left hand
Ladies to the center and there they stand
Back to back.
Gents walk around on heel and toe
Turn the opposite lady
To a do paso
Partner left and corner right
Now your partner left if it takes all night
Across that set with a swing and a whirl
And promenade your own pretty girl.

"HOOK, LINE AND S(T)INKER"

Music: Any good hoedown.
Ladies to the center and back to the bar, gents to the center with a right hand star
Back by the left and pick up your maid, go arm-in-arm like a star promenade
Gents back out, the ladies swing in, with a full turn around and the ladies star in
Heads roll out and the two gents hook, turn once and a half and see what cooks
Two head couples leave star with left face turn to face CCW and each head gent hooks left elbows with side gent; 1 with 2, and 3 with 4. Now have two lines of four, which are turned CCW one and a half times around to place the two head ladies into center of set.
Head ladies hook in the center of town, it's eight in a line and you turn it around
Two head ladies hook right elbows in center, joining two lines of four to one of eight, and the line of eight rotate clockwise until next call
Head ladies break, make lines of four, turn those lines—we'll dance some more
Head ladies in-hook from one line of eight to again make two lines of four and each line rotates counterclockwise individually.
Gents swing out and the ladies swing in, with a full turn around and the ladies star in
Lines of four are now in the "travel on" position.
Gents face back, the ladies twirl, go twice around, then swing your girl
Gents un-hook from ladies and make left face turn to face opposite direction and stand pat. Ladies remain hooked and walk twice around and everybody swings original partner.
Now circle four and don't you know—now is the time to docey-doe
Patter as desired.
Now when you're thru with the docey-doe, form two rings and make 'em go
Same two couples still working together; 1 with 2, 3 with 4.
Break at the heads and pick up eight, form one big ring, you're doing great
It's all around your left hand lady . . . see-saw round your own pretty baby
Now back to the corner with the ol' left hand, and take right off with a right and left grand.
Repeat with side couples working
Repeat for head couples working
Repeat for side couples working.

"HICKORY HOLLER SPECIAL"

By Doc Alumbaugh, Arcadia, Calif.

Music: Any good hoedown.
First and third balance and swing, go up to the center and back again
On returning to home, ladies tuck left hand under gents right arm.
Now forward up and the two gents hook, turn halfway round and see what cooks
head couples toward center again but veer to right and gents hook left elbows. Turn line of four halfway around, then stretch out to arm's length.
Gents arch high, shoot the girls under—take your opposite, swing like thunder
Gents arch their joined left hands up, pass their partners under their left arms, releasing ladies as they make a full left face twirl after passing under gents' arm. Gents should keep partners in close to themselves to prevent ladies from colliding with each other. Each gent swings the opposite girl after she twirls, placing her at his right side after swinging.
Forward again and the two gents hook, turn halfway around like an open book
With new partner tucking her left hand under his right arm, gents advance to center of set and hook left elbows, turn the line halfway around and stretching out to arm's length as before.
Gents arch high, shoot the girls under, take your own, swing like thunder
As before, gents should now be swinging partners at home position.
Now circle four on the heel and toe, then break that ring with a docey-doe
Patter as desired.
Home you go with a swing and whirl, everybody swing your girl!
Note: For added interest once or twice during the dance, have the two ladies hook and shoot the gents under.

ODD FELLOWS CHAIN

By Dr. Herbert Brownlee, Austin, Texas

As Called by Bob Van Antwerp, Long Beach

First and third you bow and swing,
Round and round with the dear little thing,
Lead on out to the right of the ring
Circle left and don't be slow,
All the way around and here we go
Now the ladies chain and don't be late
Now chain to the middle and keep it straight
Chain outside one more time
Chain to the middle you're doin' fine
Chain outside and don't be slow
Chain right back for a do pa so
Partner left and corner right
Partner left and hold on tight
Chain to the middle just you two
Chain outside like you used to do
Chain to the middle and don't be slow
Chain outside for a do pa so
Partner left and corner right
Partner left and home you go.
And everybody swing.



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Dear Editor:

I'm keeping my record — I've called at every duty station Uncle Sam has sent me to and now I'm calling here in Port Lyau-
tey, French Morrocco. I have a 5-hour ses-
sion here at the CPO club every Saturday
night. So far we (my wife and I) have
seen only one native dance, but if they
have a folk dance around here, we'll bring
back notes, pictures, and recordings.

Philip C. Whitney, Jr.
U.S. Navy

Dear Editor:

Keep up the good work. Square dancing
is the best thing this country has for its
youth. Last Sunday night our teen-age
group had a box social—and the boys made
the lunch! It was a scream!

Wilbur Williams
So. Milwaukee, Wisc.

Dear Editor:

May I extend a cordial welcome to any
square dancers ever coming here to feel
very free to come to our meetings? Tonight
our club president and I discussed the fact
that if any of you come to town on a night
we are not regularly dancing—we will ar-
range a dance for you on short notice, for
with a telephone chain we can round up
a gang and give you fun, I'm sure. That's
a promise.

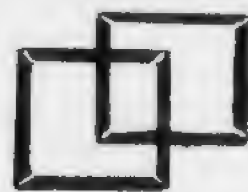
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From the Floor - Continued

Dear Editor:

I notice you rarely have any news of Ohio in your magazine. We are doing a lot of square dancing here in Canton and at the present time the City Recreation Dept. is doing a lot to spread the movement. I have taught about 500 new people in the past year in City Recreation classes and we have had three large dances at our new Memorial Auditorium, that were attended by from 90 to 150 sets.

The YWCA where I teach every Wednesday has been instrumental in leading the square dance revival. They started about 12 years ago under the leadership of Blossom Perkins and hundreds of people and most of the present callers got their start there.

Earl Gulley
 Canton, Ohio

Dear Editor:

We have taken Sets in Order for two years now and when it comes in the mail my husband and I read it from cover to cover. We are both enthusiastic about square and round dancing . . . We invite any square dancers who come through Idaho Falls to get in touch with us at telephone No. 2083J and we'll see they find out where there's a square dance.

Maurine Barcus
 Idaho Falls, Idaho

Dear Editor:

Here in Florida we are rapidly moving ahead in the square dance field and although we have some distance to go before we equal California, at least we are making strides in the right direction. Some of our steady dances are: Fulford Elementary School, 1740 N.E. 161st St., No. Miami Beach, Fla., Bob Adams caller, every other Saturday night; and Vasa Hall, 3802 N.E. 2nd Ave., Miami, Fla., Les Linn, caller, every Friday evening.

Other callers in this area include Guy Colby the grand old man of square dancing, from Chicago, and Gordon Blaum of Miami who is currently calling and instructing at the YWCA here in Miami.

Robert Adams
 North Miami, Fla.

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Swing her in the center, circle six hands
round

Swing her up and swing her down, you
swing her round and round

Now do-sa-do your corner, your corner
do-sa-do

Swing your little darling, you swing her
high and low

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the ring

A grand right and left boys and everybody
sing

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SOUTH CAROLINA

During the Annual Azalea Festival in Charleston, a square dance was held on the night of April 16. This marked the first time in the history of the famous Azalea Festival that a Square dance had been included in the regular program of activities. On May 16 the Cooper River Parks and Playgrounds Commission will sponsor a district square dance festival with all local square dance groups contributing short exhibitions after which the rest of the evening will be turned over to general square dancing. Plantation Pals will furnish the music.

RECORD ADVISOR

Dave Clavner of Los Angeles has signed with Imperial Records to supervise their square and round dance recordings. Already recorded are the following rounds, Lady of Spain, Candlelight Waltz, April Gavotte, and Mustard Plaster Polka.

"HAY RIDERS"

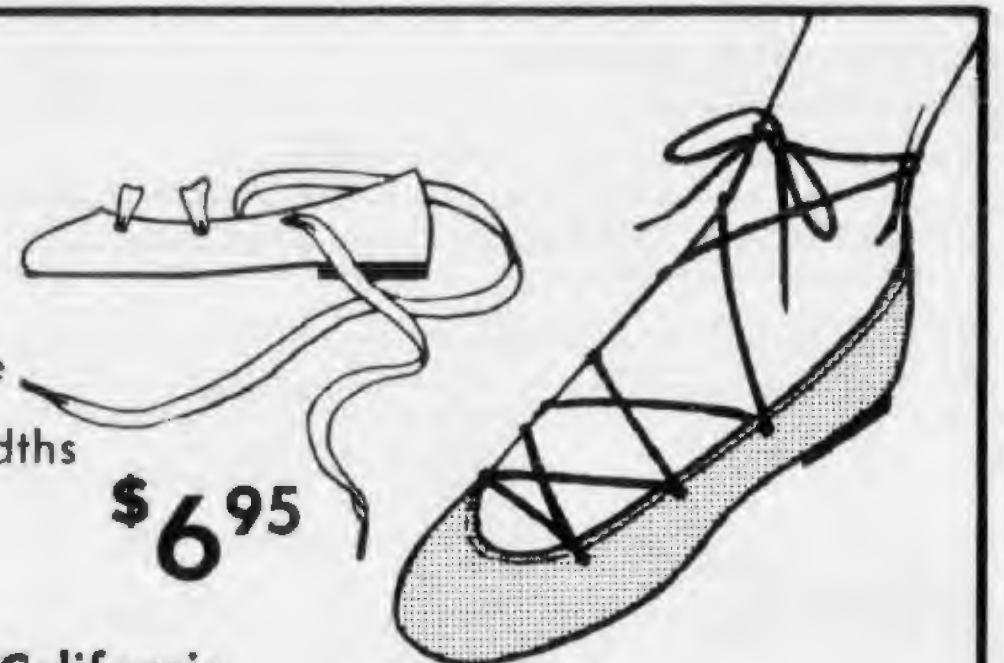


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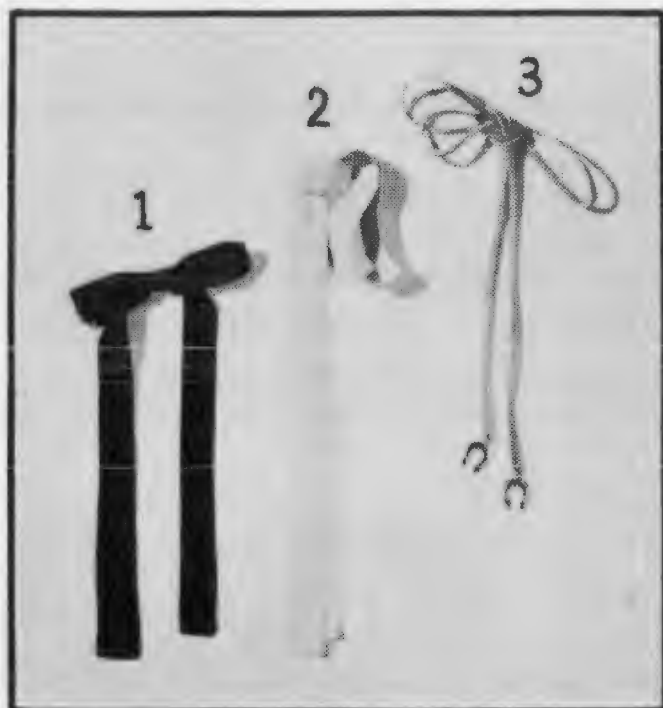
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May 2—Annual Spring Festival
 Will Rogers Collis., Fort Worth, Tex.

May 2—Belles and Beaus Festival
 Arena, Huron, S. D.

May 2—Spring "Break-Up" Festival
 Juneau, Alaska

May 3—So. Bend Callers' 3rd Ann. Fest.
 U. of N.D. Drill Hall, South Bend, Ind.

May 8—Free Centennial Dance
 Magnolia, Ark.

May 7-8-9—D. of C. Folk Festival
 Cardozo Center, Washington, D. C.

May 9—1st Imperial Valley Assn. Festival
 Union H.S. Gym, Holtville, Calif.

May 9—North Central Dist. Festival
 Ponca City, Okla.

May 9—2nd Ann. Iowa Fest. & Clinic
 Memorial Collis., Cedar Rapids, Ia.

May 9 & 15—Music Week Festival Dances
 Boise, Idaho.

May 9—1st Ann. Kentucky Festival
 Second St. School, Frankfort, Ky.

May 9-10—Foot 'n' Fiddle Camp Dance
 Lake Canandaigua, N. Y.

May 16—Open-Air Jamboree
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May 16—Workshop and Dance
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 Little Rock, Ark.

May 23—Omaha Festival
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May 24—WSDLC and SDAW Jamboree
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ON THE COVER

Among the highlights at the Convention in Kansas City (see picture story pages 4-5) were our cover couples from the Y-Knot Twirlers, an exhibition team of young people from Southern California. Cover photo by Dick Corliss, of Kansas City.

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FOR THE SQUARE DANCE STUDENT

By Lafi Miller, Fort Collins, Colo.

Here is a set of simple suggestions that will make your square dance experiences more enjoyable, and pave the way for lasting friendships with every dancer you meet:

Always consider the feelings and rights of the other dancers.

Be on time and attend every class session. This way you don't hold all of the others back while you are being brought "up to date."

Come with an open mind and the assurance you are going to have a good time.

Give the caller your undivided attention when he is at the "mike." He will give sufficient breaks for visiting and rest.

Listen! All square dancing is based on applying certain fundamentals to the rhythm of the music, with these being coordinated by the voice at the "mike." If you don't hear the calls, you can't do the dance. LISTEN!

A Pappy Shaw rule and a "must" to remember is:

"If you'll dance with glee and much hearty laughter, drink milk before and whiskey after."

Practice square dance etiquette every opportunity you have, and lasting friendships, the fun and fellowship you will enjoy, will soon be your reward for heeding the above suggestions.

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#658—Mountain Music/California Whirl

#659—California Here I Come/Crawdad Song

#660—Down onder/There'll Be Some Changes Made

#661—Kansas City, My Home Town/Steel Guitar Rag

#669—Golden Slippers/Bye Bye Blackbird

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#679—Talkin' Up The Square (Smoke, Smoke,
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REPORT FROM THE EAST COAST

Hank Wiley, of Valley Falls, R. I., presents a view of square dancing in a segment of the eastern seaboard. Writes Hank, "Down here, south of Boston, and, I think, pretty generally in Massachusetts, also, our square dancing is largely singing call type, alternating with such couple dances as Viennese Two-Step, Boston Two-Step, Gay Gordons, Jessie Polka, etc. The singing calls are of both eastern and western type, including, 'Wreck of Old '97,' 'Marching Thru Georgia,' 'Rose of San Antone,' etc.

"Visiting couple squares are not used as often as they were a few years ago; star and allemande figures, by the same token, are much more in vogue. The do-pas-o is beginning to be used, but do-si-do still means back to back. Allemande Thar is now fairly well established, and a mention of the possibilities of confusion inherent in, 'Throw in the Clutch' brought an understanding laugh from the crowd of 5500 at the 7th Annual Country Dance Festival, Amherst, Mass., this last July 18th.

"Prompt calls are mostly confined now to a few back-country halls. Massachusetts still seems to prefer a tempo of 124, but a few miles away in Rhode Island, we like it better at 128 to 132. Consequently, I didn't feel 'rushed' in California this summer at a tempo of 132 to 136, nor did I find western dancing so different from what we have been doing in southeastern New England.

"I might add that we, too, have Ralph Page come down to try to teach us to like the contras of northern New England; the taste for them is something like that for olives, however. It takes time to acquire, so far as most dancers down here are concerned, I'm sorry to say. Possibly a suggestion of Randy Randolph (of San Francisco) that contras be taught, not as a substitute for squares, but as an additional folk dance to be used in place of an occasional couple dance, is the answer."



Sets in Order

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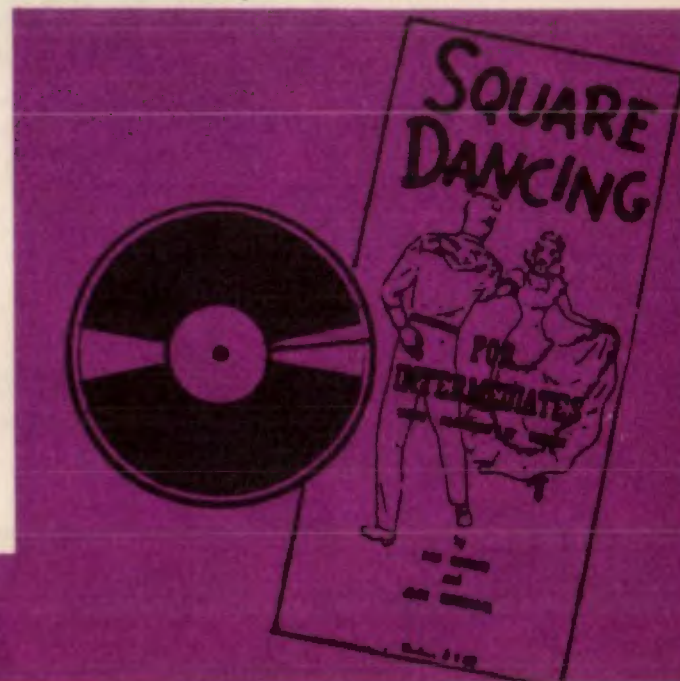
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Sweetheart—With calls by Ray Orme
#2041/42—Dill Pickles/Miss Molly—with music by
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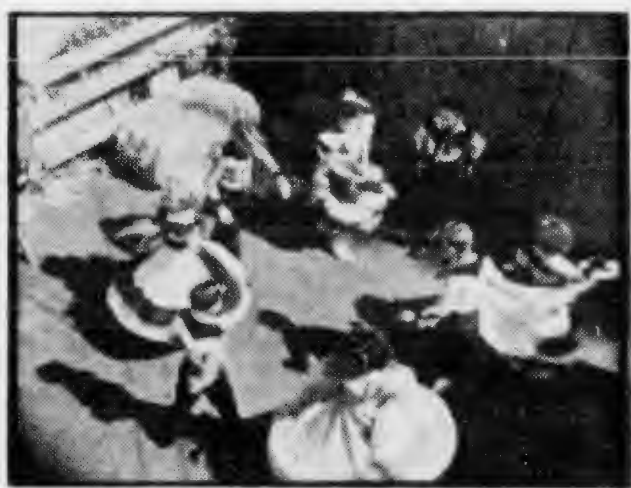


SETS IN ORDER'S new release for this month features the very popular Southern California caller, Ray Orme. Ray (featured in April, 1952, as Sets in Order's Caller of the Month) is caller for a great number of Southern California square dance groups and has earned a reputation of being truly "top calibre." On his first recording appearance, he calls "Nobody's Sweetheart," and a combination of "Shooting Star" and "Texas Tornado." Furnishing the accompaniment are Shirley and her Beeman Brothers. The second record for caller accompaniment is also issued by Sets in Order records and features Shirley and her Beeman Brothers in "Dill Pickles" and "Miss Molly."

"... Promenade Your Corner Home and Thaw Her Cold, Cold Heart..." "Yes, sir, there's lots of variety in the new square dance calls. The words sometimes prove mighty interesting but there's also lots of fun in the dances. There is also a lot of variety in a group of releases coming from MacGregor. A pair of records featuring the always popular calling of Jonesy are "Ghost Riders in the Sky," flip side "Talking Up the Square." The other record, "Cold, Cold Heart" is backed up by a real foot-movin'

version of "Jambalaya." On the round dance side of the catalogue comes MacGregor's interpretation of "Side by Side" backed up by a new favorite "My Baby's Coming Home" with written instructions for "Candlelight Waltz," composed by Gus and Marguerite Empie of Ephrata, Wash. Music here again is by Rusty's Riders.

From Western Jubilee comes their latest release of four records. One of the most interesting is the Phoenix Two Step (the tune is "A Guy Is a Guy") presented as accompaniment for a special dance of that name written by Lucille and Tom Glenn of Phoenix, Ariz. While this dance itself is undoubtedly a lot of fun to do, it has two parts, with a total of 64 measures for the sequence, and someone, somewhere is going to listen to the tune and come out with a fairly short mixer dance that is bound to be a lulu, for the tune really makes you want to dance. The reverse side is music without calls for the popular The Grand Square ("Bye, Bye, My Baby"). Two records feature singing calls of Oklahoma City's Paul Phillips on one side and the music only on the other ("After You've Gone Away," and "Alabama Bound") both with the Oklahoma City Forty-niners orchestra. The fourth record is a pair of round dance sides including written instructions for "A Mighty Pretty Waltz" (to go with the original dance by Bud and Jo Geer in Phoenix, Ariz.) and on the other side "Southern Swing" to accompany the original dance by Art and Metha Gibbs, Portland, Ore.



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Just give a listen to the rhythm and melody of the new hoedowns by Shirley and her Beeman Brothers, one of the most popular square dance bands in the country. Their latest release is "Dill Pickles" in the key of D, and "Miss Molly" in the key of A (S.I.O. 2041/42) — and if you haven't heard their first two you have a real thrill coming.

"Arkansas Traveler" and "Mississippi Sawyer" (S.I.O. 2037/38)

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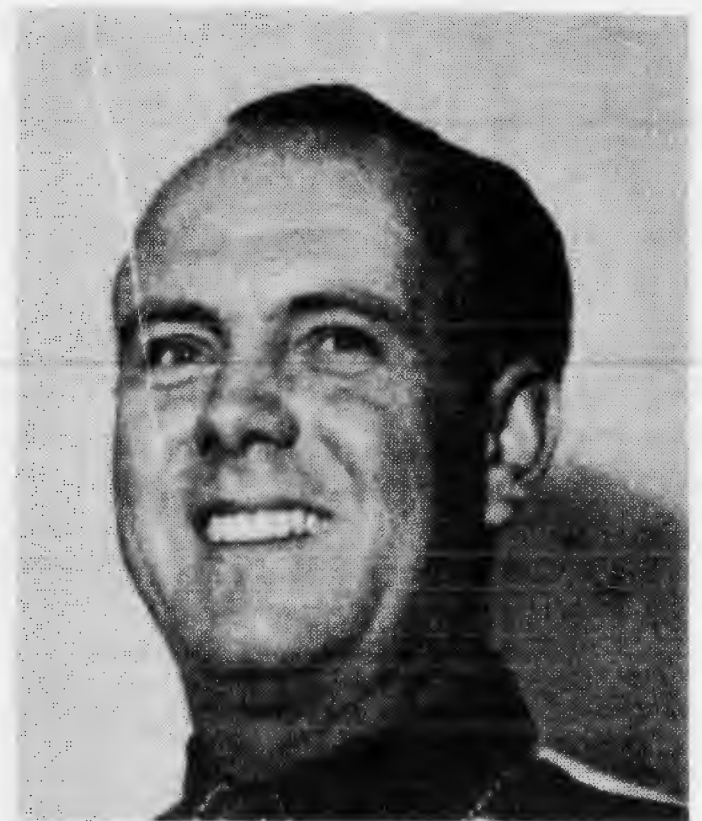
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THE MISSING LINK

Frank Tyrell, Castro Valley, Calif. As Called by Clarke Kugler, Inglewood, Calif.

1st and 3rd balance and swing

Lead 'em on out to the right of the ring

With the lady around the lady and the gent also

Ladies to the center with a right elbow

Now the gent around the gent with the lady in row

Gents to the center with a left elbow

Pick up your own for a star promenade

And home you go with your own little maid

Break the star let's face the middle

The girls chain left to the tune of the fiddle

The gents break out of star and back off to home and chain their ladies to the left.

Head couples meet with a right and left thru

Turn 'em boys as you always do

1 and 3 do a right and left thru.

Chain to the left now just once more

Heads a right and left thru as you did before

Turn to the left and the ladies chain

Then a right and left thru for the heads again

Turn her around—face the left hand pair

Chain the girls to the side of the square

You've got your own, but don't just stand

Heads trail thru to a left allemande

Head couples pass thru, then the ladies turn to the left and the gents turn to the right and each goes to their original corner for an allemande left.



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SQUARE DANCE CLUB IN GERMANY

Seven active squares comprise the membership of the Baumholder Buckeroos in Baumholder, Germany, whose members are with the American armed forces stationed in that town. Officers are Peggy Judd, Dorothy Ishmael, Diane Irving, and Catherine Townsend. Hey, all gals. The caller is Colonel "Bugs" Cairns, of the Armored Division. The club meets every Thursday except when official duties prevent. If you plan a summer in Europe, with "right" Germany on your itinerary, the folks at Baumholder will be glad to welcome square dancing friends.

LETHBRIDGE CLINIC

Folks up in Lethbridge, Alberta, are still talking about the idea-packed Callers' Clinic which was conducted there early in the year by Ralph and Eve Maxhimer from North Hollywood, Calif. Twenty-two callers were registered for the first day's sessions, with many more coming in for the final days' sessions. There was a full house for the wind up session on Saturday evening, with many visitors present from outlying towns as well as from the executive board of the Canadian Square Dance Assn. in Calgary. There was even a good old Chinook to give the Californians a sample of Canadian weather.

OMAHA SCHEDULES BIG ONE

Omaha's 5th Annual Festival, co-sponsored by the Omaha and Area Square Dance Council and Junior C. of C. is set for spacious Ak-Sar-Ben Coliseum, May 23, 8:30 P.M. The caller this year will be Bob Osgood of California. Last year's festival attracted 2400 dancers and 4000 spectators. Chairmen in charge are E. E. Nielsen and Wayne Reither.

DANCIFIED ADS —

Wanted — Used 25 watt Newcomb. Write or call Gerald Reeser, OR 8-2428 1251 Wexham Way, Inglewood 3, Cal.

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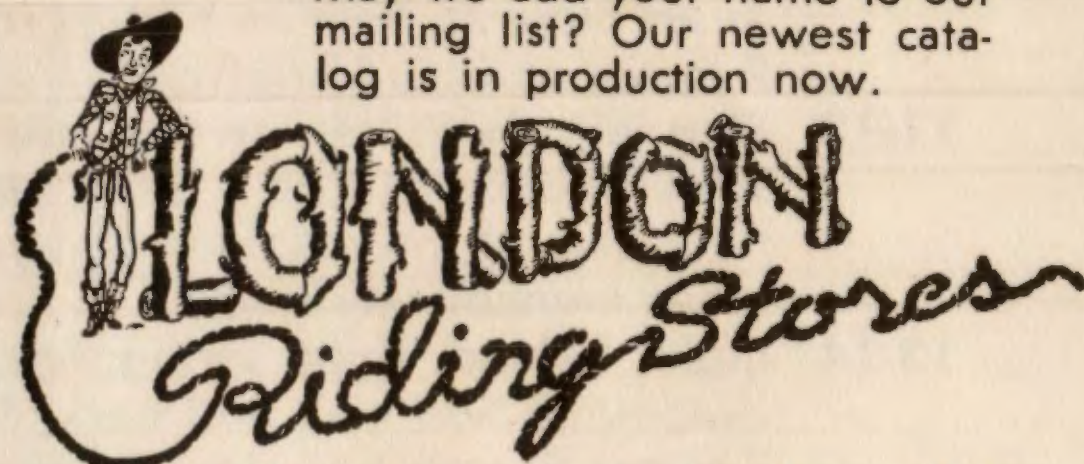


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STUMBLING

In the early part of 1951 this dance made quite a hit when introduced into the square dance picture. In parts of the country, the dance is limited to part A. This month, the California Round Dance Teachers' Association has chosen "Stumbling" (part A) as their dance of the month.

By Jim and Ginny Brooks of Everett, Washington

Music: Dance composed to "Stumbling," Tempo 1054. 4/4 tempo.

Formation: Closed dance position, gent's back to center of circle. Directions for gent, lady does counterpart.

Measures

Pattern

A

- 1-4** **Side, in back, side, — ; Cross, — , side, in back; side, — , cross, — ; step, close, step, — ;**
Step side L, step R across and back of L, step side L (ct. 1, 2, 3, hold 4); step R in front of L (ct. 1, hold 2). Repeat (ct. 3, 4, 1, hold 2, — 3, hold 4). Step side L, close R to L, step side L (ct. 1, 2, 3, hold 4).
- 5-8** **Side, in back, side, — ; cross, — , side, in back; side, — , cross, — ; step close, step, — ;**
Repeat meas. 1-4 starting R, moving in RLOD.
- 9-10** **Turn, turn; step, close, step, — ;**
Drop hands and turn away from partner with 2 steps, L, R, moving in LOD (ct. 1, 3), face, join both hands and step side L, close R to L, step side L (ct. 1, 2, 3, hold 4).
- 11-12** **Turn, turn; step, close, step, — ;**
Repeat meas. 9-10 moving in RLOD, starting R.
- 13-14** **Walk, — ; walk, — ; walk, — , rock, rock;**
In closed dance position, gent facing LOD walk forward 3 steps, L, R, L (ct. 1, 3, 1), rock forward R, rock back L (ct. 3, 4).
- 15-16** **Walk, — , walk, — ; twirl, 2, 3, — ;**
2 more walking steps in LOD, R, L (ct. 1, 3), then gent takes 3 steps in place as lady does 1 R face twirl under gent's L arm, L, R, L (ct. 1, 2, 3).

"B" Varsouvianna Position

- 1-4** Repeat meas. 1-4 in "A," both starting with L foot and moving toward center.
- 5-8** Repeat 5-8 of "A," both starting with R foot and moving toward wall.
(Note: If the hall is small, 1-8 may be executed facing the wall and moving first in LOD and then RLOD. Or "pass thru" couples coming to center from opp. side of hall.)
- 9-10** **Step left, right; sweep—close—hold;**
Walk fwd LOD, L, R, keep weight on R as you sweep L foot fwd and around in arc close to floor as both pivot R face on R foot to face RLOD. Close L to R instep and hold briefly.
- 11-12** **Step left, right; left—sweep—close;**
Walk fwd RLOD L, R, L, both sweep R foot fwd and around in arc close to floor as both pivot L face on L foot to face LOD. Close R to instep of L and move immediately into . . .
- 13-14** **Right, behind, right, swing; left, behind, left, swing;**
Grapevine twd wall and back: Step R to side, L behind R, R to side, swing L across R; step L to side, R behind L, L to side, swing R across L.
- 15-16** **Fwd right, left; twirl—2-3-(4 for the lady);**
Walk fwd LOD, R, L, M then takes 3 quick steps R, L, R almost in place finishing to face wall. W takes 4 quick steps R, L, R, L while making 3/4 R face turn under joined L hands to assume closed position for beginning at "A."
(Note: during twirl, hands are let go as soon as W has made about half the twirl.)

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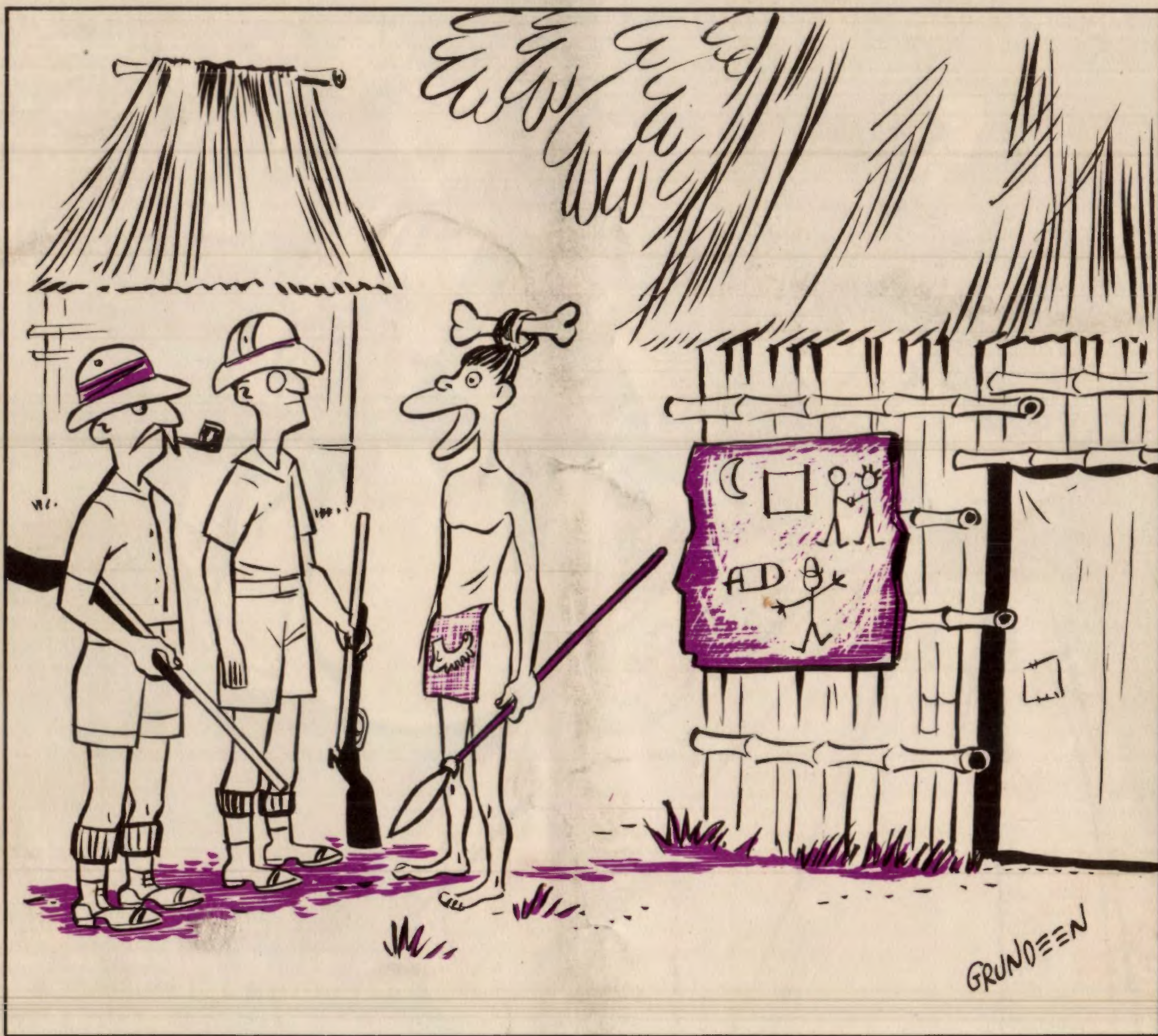
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